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# Classikerausgabe des Wiener Conservatoriums.

## PIANOFORTE MUSIK.

Redigirt und herausgegeben von den  
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

### Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	<i>M.</i>	<i>S.</i>		<i>M.</i>	<i>S.</i>
Op. 6. 4 Mazurkas . . . . .	—	40.	Op. 39. Scherzo. Cis moll . . . . .	—	60.
„ 7. 5 Mazurkas . . . . .	—	40.	„ 40. 2 Polonaisen . . . . .	—	50.
„ 9. 3 Nocturnos . . . . .	—	60.	„ 41. 4 Mazurkas . . . . .	—	40.
„ 10. Etuden. Heft 1 . . . . .	1.	60.	„ 42. Walzer. As dur . . . . .	—	40.
„ 10. Etuden. Heft 2 . . . . .	1.	60.	„ 43. Tarantella. As dur . . . . .	—	40.
„ 11. 1. Concert. E moll . . . . .	1.	80.	„ 44. Polonaise. Fis moll . . . . .	—	60.
„ 12. Brillante Variationen. B dur	—	50.	„ 45. Präludium. Cis moll . . . . .	—	30.
„ 13. Phantasie (air polonais). A dur	—	80.	„ 46. Concert-Allegro. A dur . . . . .	—	70.
„ 14. Gr. Concertrondo. Krakowiak. F dur	—	90.	„ 47. 3. Ballade. As dur . . . . .	—	50.
„ 15. 3 Nocturnos . . . . .	—	50.	„ 48. 2 Nocturnos . . . . .	—	60.
„ 16. Rondo. Es dur . . . . .	—	70.	„ 49. Phantasie. F moll . . . . .	—	50.
„ 17. 4 Mazurkas . . . . .	—	40.	„ 50. 3 Mazurkas . . . . .	—	30.
„ 18. Gr. Walzer. Es dur . . . . .	—	40.	„ 51. Allegro vivace. Ges dur . . . . .	—	60.
„ 19. Bolero. C dur . . . . .	—	50.	„ 52. 4. Ballade. F moll . . . . .	—	50.
„ 20. Scherzo. H moll . . . . .	—	60.	„ 53. Polonaise. As dur . . . . .	—	70.
„ 21. 2. Concert. F moll . . . . .	1.	40.	„ 54. Scherzo. Es dur . . . . .	—	60.
„ 22. Polonaise. Es dur . . . . .	—	80.	„ 55. 2 Nocturnos . . . . .	—	30.
„ 23. Ballade. G moll . . . . .	—	50.	„ 56. 3 Mazurkas . . . . .	—	50.
„ 24. 4 Mazurkas . . . . .	—	50.	„ 57. Berceuse. Des dur . . . . .	—	20.
„ 25. Etuden. Heft 1 . . . . .	1.	10.	„ 58. Sonate. H moll . . . . .	1.	20.
„ 25. Etuden. Heft 2 . . . . .	1.	10.	„ 59. 3 Mazurkas . . . . .	—	40.
„ 26. 2 Polonaisen . . . . .	—	60.	„ 60. Barcarolle. Fis dur . . . . .	—	40.
„ 27. 2 Nocturnos . . . . .	—	40.	„ 61. Polonaise. Fantaisie. As dur	—	60.
„ 28. 24 Präludien . . . . .	1.	60.	„ 62. 2 Nocturnos . . . . .	—	30.
„ 29. Impromptu. As dur . . . . .	—	30.	„ 63. 3 Mazurkas . . . . .	—	30.
„ 30. 4 Mazurkas . . . . .	—	40.	„ 64. No. 1. Walzer. Des dur . . . . .	—	30.
„ 31. Scherzo. B moll . . . . .	—	70.	„ 64. „ 2. Walzer. Cis moll . . . . .	—	30.
„ 32. 2 Nocturnos . . . . .	—	40.	„ 64. „ 3. Walzer. As dur . . . . .	—	40.
„ 33. 4 Mazurkas . . . . .	—	50.	„ 66. Fantaisie-Impromptu. Cis moll	—	40.
„ 34. No. 1. Walzer. A dur . . . . .	—	40.	„ 67. 4 Mazurkas . . . . .	—	40.
„ 2. Walzer. A moll . . . . .	—	30.	„ 68. 4 Mazurkas . . . . .	—	40.
„ 3. Walzer. F dur . . . . .	—	30.	„ 69. 2 Walzer . . . . .	—	40.
„ 35. Sonate. B moll . . . . .	—	80.	Mazurka (à Gaillard). A moll . . . . .	—	30.
„ 35. Trauermarsch daraus einzeln	—	20.	Mazurka. A moll . . . . .	—	20.
„ 36. Impromptu. Fis dur . . . . .	—	30.	Polonaise (à Mad. Du-Pont) . . . . .	—	30.
„ 37. 2 Nocturnos . . . . .	—	40.	Walzer. E moll . . . . .	—	30.
„ 38. 2. Ballade. F dur . . . . .	—	40.	3 Nouvelles Etudes. F moll, As dur, Des dur	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

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# RONDEAU

par

## F. CHOPIN

Op.16.

III Mus.



### INTRODUZIONE.

Andante. M.M. ♩ = 48.

Musical notation for the first system of the introduction, measures 1-15. The piece is in B-flat major, 3/4 time, and begins with a piano (p) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and single notes.

Musical notation for the second system of the introduction, measures 16-25. The tempo and dynamics change to *agitato* and *con forza* (ff). The right hand continues with a melodic line, and the left hand features a more active accompaniment with chords and eighth notes.

Musical notation for the third system of the introduction, measures 26-35. The dynamics reach *ff*. The right hand has a melodic line with a crescendo leading to a fortissimo section. The left hand continues with a rhythmic accompaniment.

Musical notation for the fourth system of the introduction, measures 36-45. The tempo changes to *Più mosso* (M.M. ♩ = 152). The right hand begins with a *veloce* section, followed by a *poco* section. The left hand features a steady accompaniment with chords and eighth notes.

Musical notation for the fifth system of the introduction, measures 46-55. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with chords and eighth notes. Dynamics include *cresc.* and *sf*.

Musical notation for the sixth system of the introduction, measures 56-65. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with chords and eighth notes. Dynamics include *poco* and *cresc.*

*con fuoco*

*fz* *f*

*fz* *ff*

*meno mosso*

*fz* *Ped.*

*sotto voce*

*dol.* *fz*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco riten.*

*p* *Ped.*

*dim. e rall.* *riten.*

*Ped.* \*

elbl. Jsq.

RONDO.  
Allegro vivace. M.M. ♩ = 96.

The musical score is written for piano and consists of eight systems. Each system contains a treble and bass staff. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 96. The piece is in a rondo form. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings and articulation marks are also present throughout the piece.

Key markings and dynamics include:

- poco riten.* (first system, first measure)
- poco riten.* (second system, fourth measure)
- risoluto* (third system, fifth measure)
- dolce e leggero* (eighth system, sixth measure)

Articulation marks (pedal points) are indicated by 'Ped.' and asterisks (\*) throughout the score.

2 1 1 2 1 2 1 4 3 1 3 1 8

Tad. \* Tad. \* Tad. \* Tad. \* Tad. \* Tad. \* Tad. \*

*f* *fz* Tad. \* Tad. \* *fz* Tad. \* *fz* Tad. \* *fz* Tad. \*

cre - scen - do

legatiss. decres.

Tad. \* 5 4 5 4 5 4 5 4 5 4 5 4

poco rite - nu - to rallent. a tempo

Tad. \* Tad. \* Tad. \* Tad. \* Tad. \*

Tad. \* Tad. \* Tad. \* Tad. \* Tad. \*

Tad. \* Tad. \* Tad. \* Tad. \* Tad. \*

Treble clef: *3*, *3*, *5*, *2*  
 Bass clef: *2*, *3*, *3*, *3*  
 Dynamics: *ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\**  
 Performance instruction: *poco rubato*

Treble clef: *riten.*  
 Bass clef: *ped.*, *\* ped.*  
 Performance instruction: *riten.*

Treble clef: *riten.*, *a tempo*, *2*  
 Bass clef: *riten.*, *p dolce*  
 Dynamics: *ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *\* ped.*, *ped.*, *\**

Treble clef: *2*, *3*, *1*  
 Bass clef: *stretto*, *riten.*  
 Dynamics: *ped.*, *\* ped.*, *ped.*, *\* ped.*

Treble clef: *8*, *4*, *4*, *2*, *1*  
 Bass clef: *brillante*, *f*, *p*  
 Dynamics: *ped.*, *\* ped.*, *ped.*

Treble clef: *5*, *3*, *1*, *8*  
 Bass clef: *f*, *p*  
 Dynamics: *\* ped.*, *ped.*, *\* ped.*

Treble clef: *3*, *2*, *1*  
 Bass clef: *cresc.*  
 Dynamics: *ped.*, *\* ped.*



First system of musical notation. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment. Dynamics include *f* and *Leg.* with asterisks. A measure rest is present in the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand maintains a steady accompaniment. Dynamics include *f*.

Third system of musical notation. The right hand features a series of slurs and fingerings. The left hand accompaniment includes a *cresc.* marking and a *legato* instruction. Dynamics include *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Dynamics include *f* and *Leg.* with asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a *Leg.* marking with an asterisk.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a *Leg.* marking with an asterisk.

Seventh system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a *Leg.* marking with an asterisk.

5 *legatissimo*

*dim.*

*calando*

*ped.*

*ped.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*risoluto*

*fz*

*f*

*dolce e leggiere*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

cre - scen - do *f* - decrease  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco riten.*  
 Ped. \* Ped. \* Ped. \*

*a tempo*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*riten.*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. The treble clef staff begins with a *dolce* marking. The bass clef staff has a *ped.* marking with an asterisk. The system contains several measures with slurs and fingerings (1, 2, 1).

Second system of musical notation. The treble clef staff features a triplet of eighth notes and other slurred passages. The bass clef staff continues with accompaniment. Fingerings 3, 1, 2, and 3 are visible.

Third system of musical notation. The treble clef staff has a complex slurred passage with fingerings 6, 1, 5, 3. The bass clef staff has a *fz* marking at the end of the system.

Fourth system of musical notation. The treble clef staff has a *cresc.* marking and a slurred passage with fingerings 1, 8, 1, 4, 1, 8, 1. The bass clef staff has a *fz* marking and another *cresc.* marking.

Fifth system of musical notation. The treble clef staff has a slurred passage with fingerings 8, 1, 4, 5, 3, 1, 5. The bass clef staff has a *ped.* marking with an asterisk and a *fz* marking.

Sixth system of musical notation. The treble clef staff has a slurred passage with fingerings 5, 1, 5, 1. The bass clef staff has a *ped.* marking with an asterisk and a *fz* marking.

Seventh system of musical notation. The treble clef staff has a slurred passage with fingerings 1, 5, 1, 2, 4, 5, 1, 5, 4. The bass clef staff has a *cre* marking and a *fz* marking.

Musical notation for the first system, featuring piano and bass staves. The piano part begins with a forte (*fz*) dynamic. The word *scen* is written below the piano staff. The bass staff contains a melodic line.

Musical notation for the second system, featuring piano and bass staves. The piano part includes trills (*tr*) and a decrescendo (*dim.*) dynamic. The word *do* is written below the piano staff. The bass staff continues with a melodic line.

Musical notation for the third system, featuring piano and bass staves. The piano part begins with a piano (*p*) dynamic and includes a decrescendo (*dim.*) dynamic. The bass staff continues with a melodic line.

Musical notation for the fourth system, featuring piano and bass staves. The piano part includes a ritardando (*riten.*) dynamic. Multiple fermatas (*Fed.*) are placed at the end of various phrases. The bass staff continues with a melodic line.

Musical notation for the fifth system, featuring piano and bass staves. The piano part includes various articulations and fermatas (*Fed.*). The bass staff continues with a melodic line.

Musical notation for the sixth system, featuring piano and bass staves. The piano part begins with a *leggieramente* dynamic. The bass staff continues with a melodic line.

Musical notation for the seventh system, featuring piano and bass staves. The piano part includes a *con forza* dynamic and a final ritardando and decrescendo (*riten. dim.*). The bass staff continues with a melodic line.

This page contains seven systems of musical notation for piano. The notation is written in a single clef system (treble and bass clefs joined) with a key signature of two flats (B-flat and E-flat). The systems are as follows:

- System 1:** Starts with a forte (*fz*) dynamic. Features intricate melodic lines with many slurs and fingerings (1-5). Includes a *Leg.* (legato) marking and asterisks.
- System 2:** Continues the melodic development with various slurs and fingerings. Includes a *Leg.* marking and asterisks.
- System 3:** Shows a change in dynamics to *f* (forte). Includes a *Leg.* marking and asterisks.
- System 4:** Features a *cresc.* (crescendo) marking. Includes a *Leg.* marking and asterisks.
- System 5:** Starts with a forte (*f*) dynamic and includes the instruction *fz leggiero*. Includes a *Leg.* marking and asterisks.
- System 6:** Features a forte (*fz*) dynamic with a hairpin. Includes a *Leg.* marking and asterisks.
- System 7:** Ends with a *cresc.* (crescendo) marking.

8

First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line.

8

Second system of musical notation, including the instruction *con forza* and *riten.* (ritardando). It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* (pedal) marking.

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Third system of musical notation, including the instruction *pp* (pianissimo) and *dim.* (diminuendo). It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* marking.

Fourth system of musical notation, including the instruction *cresc.* (crescendo). It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* marking.

Fifth system of musical notation, including the instruction *ff* (fortissimo). It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* marking.

Sixth system of musical notation, including the instructions *dim.*, *e rall.* (e ritardando), *dim.*, *sempre*, *dim.*, and *pp*. It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* marking.

8

Seventh system of musical notation, including the instruction *smorz.* (smorzando). It features a treble and bass staff with a melodic line and a bass line that includes a *ped.* marking and a *con 8<sup>va</sup>* (con octave) marking.

Verlag von Aug. Cranz in Hamburg.

# Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

## Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pf.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll.	1.	80.
" 12. Brillante Variationen. Bdur	—	50.
" 13. Phantasie (air polonais). Adur	—	80.
" 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur	—	70.
" 17. 4 Mazurkas.	—	50.
" 18. Gr. Walzer. Esdur	—	40.
" 19. Bolero. Cdur	—	50.
" 20. Scherzo. Hmoll.	—	60.
" 21. 2. Concert. Fmoll.	1.	40.
" 22. Polonaise. Esdur	—	80.
" 23. Ballade. Gmoll.	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll.	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur	—	40.
" 34. " 2. Walzer. Amoll.	—	30.
" 34. " 3. Walzer. Fdur	—	30.
" 35. Sonate. Bmoll.	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur	—	40.
" 39. Scherzo. Cismoll	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas.	—	40.
" 42. Walzer. Asdur	—	40.
" 43. Tarantella. Asdur	—	40.
" 44. Polonaise. Fismoll.	—	60.
" 45. Präludium. Cismoll	—	30.
" 46. Concert-Allegro. Adur	—	70.
" 47. 3. Ballade. Asdur	—	50.
" 48. 2 Nocturnos	—	60.
" 49. Phantasie. Fmoll	—	60.
" 50. 3 Mazurkas.	—	50.
" 51. Allegro vivace. Gesdur.	—	30.
" 52. 4. Ballade. Fmoll.	—	60.
" 53. Polonaise. Asdur	—	50.
" 54. Scherzo. Esdur	—	70.
" 55. 2 Nocturnos	—	60.
" 56. 3 Mazurkas	—	60.
" 57. Berceuse. Desdur	—	30.
" 58. Sonate. Hmoll.	1.	20.
" 59. 3 Mazurkas	—	50.
" 60. Barcarolle. Fisdur	—	40.
" 61. Polonaise-Fantaisie. Asdur	—	60.
" 62. 2 Nocturnos	—	30.
" 63. 3 Mazurkas.	—	30.
" 64. No. 1. Walzer. Desdur	—	30.
" 64. " 2. Walzer. Cismoll	—	30.
" 64. " 3. Walzer. Asdur	—	30.
" 66. Fantaisie-Impromptu. Cismoll	—	40.
" 67. 4 Mazurkas.	—	40.
" 68. 4 Mazurkas	—	40.
" 69. 2 Walzer	—	40.

	M.	Pf.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

## J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
" 77. Sonate. L'invocation. Fmoll	1.	10.

## J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur		
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## J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
" 18. Phantasie. Esdur	1.	10.
" 20. Sonate. Fmoll	—	80.
" 55. La bella capricciosa. Polonaise	—	70.
" 81. Sonate. Fismoll	1.	40.
" 85. Concert. Amoll	—	60.
" 89. Concert. Hmoll	2.	50.
" 106. Sonate. Ddur	1.	20.
" 109. Rondo brillant	—	50.
" 120. La Galante. Rondo. Esdur	—	50.

## F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Characterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Hmoll	—	60.
" 25. 1. Concert. Gmoll.	1.	10.
" 28. Phantasie. Fismoll	—	60.
" 29. Rondo brillant. Esdur	—	60.
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll	—	60.
" 35. " 2. Präludium u. Fuge Ddur	—	30.
" 35. " 3. Präludium u. Fuge Hmoll	—	40.
" 35. " 4. Präludium u. Fuge Asdur	—	40.
" 35. " 5. Präludium u. Fuge Fmoll	—	40.
" 35. " 6. Präludium u. Fuge Bdur	—	40.
" 40. 2. Concert. Dmoll.	1.	40.
" 43. Serenade u. Allegro gioioso, Ddur	—	70.
" 54. 17 Variations sérieuses	—	70.
" 82. Variationen. Esdur	—	40.
" 83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

## Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
" 2. Andante espressivo. Amoll	—	20.
" 3. Molto allegro e vivace. Adur	—	30.
" 4. Moderato. Adur	—	20.
" 5. Poco agitato. Fismoll	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
" 7. Andante espressivo. Esdur	—	20.
" 8. Allegro di molto. Bmoll	—	20.
" 9. Adagio non troppo. Edur	—	20.

## Lieder ohne Worte.

No.	M.	Pf.
10. Agitato e con fuoco. Hmoll	—	30.
" 11. Andante gracioso. Ddur	—	20.
" 12. Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.
" 13. Con moto. Esdur	—	20.
" 14. Allegro non troppo. Cmoll	—	20.
" 15. Presto e molto vivace. Edur	—	30.
" 16. Andante. Adur	—	20.
" 17. Agitato. Amoll	—	30.
" 18. Duetto. Andante con moto. Asdur	—	30.
" 19. Andante con moto. Asdur	—	20.
" 20. Allegro non troppo. Esdur	—	30.
" 21. Presto agitato. Gmoll	—	30.
" 22. Adagio. Fdur	—	20.
" 23. Volkslied. Allegro con fuoco. Amoll	—	20.
" 24. Molto allegro vivace. Adur	—	30.
" 25. Andante espressivo. Gdur	—	20.
" 26. Allegro con fuoco. Bdur	—	20.
" 27. Andante maestoso. Emoll	—	20.
" 28. Allegro con anima. Gdur	—	20.
" 29. Venetianisches Gondellied. Andante con moto. Amoll	—	20.
" 30. Allegretto grazioso. Adur (Frühlingslied)	—	20.
" 31. Andante. Esdur	—	20.
" 32. Allegro leggiero. Fismoll	—	20.
" 33. Andante tranquillo. Bdur	—	20.
" 34. Presto. Cdur (Spinnerlied)	—	30.
" 35. Moderato. Hmoll	—	20.
" 36. Allegretto non troppo. Edur	—	20.

## Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
" 42. Sonate. Amoll	—	10.
" 53. Sonate. Ddur	—	40.
" 78. Phantasie. Gdur	—	30.
" 90. No. 1. Impromptu. Cmoll	—	40.
" 90. - 2. Impromptu. Esdur	—	40.
" 90. - 3. Impromptu. Gdur	—	40.
" 90. - 4. Impromptu. Asdur	—	40.
" 94. Heft 1. Moments musicaux	—	40.
" 94. Heft 2. Moments musicaux	—	40.
" 122. Sonate. Esdur	1.	—
" 142. Heft 1. Impromptus	—	70.
" 142. Heft 2. Impromptus	—	80.

## R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur	—	—
" 19. Blumenstück. Desdur	—	—
" 20. Humoreske. Bdur	—	—
" 23. Nachtstücke	—	—
" 26. Faschingschwank aus Wien. Bdur	—	—

## C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
" 21. Gr. Polonaise. Esdur	—	40.
" 24. Sonate. Cdur	—	20.
" 32. Concert. Esdur	—	10.
" 39. Sonate. Asdur	—	40.
" 62. Rondo brillant. Esdur	—	40.
" 65. Aufforderung zum Tanz	—	40.
" 72. Polonaise. Edur	—	40.
" 79. Concertstück	1.	—





